

TWO COMPLETE MOVIES

LOVE

Movie

FEBRUARY No. 1

10c

AUTHORIZED
A C M P

CONFORMS
to the
COMICS
CODE

MRS. MIKE
featuring
DICK POWELL
and
EVELYN KEYES

✓ This is a
**FAMOUS
FUNNIES**
Publication

Mickey Rooney



THE BIG WHEEL

"HOT ROD ROONEY"



MICKEY ROONEY, who always has had an ambition to be a hot rod speedster, fulfills his wish, cinematically speaking, in his newest starring film, *United Artists' "The Big Wheel,"* which opens at the theatre.

In *"The Big Wheel,"* Mickey Rooney plays the son of Cannonball Coy, Indianapolis race immortal, who becomes a speedway champion, adding a third cinematic sports crown to his career. His jockey role in *"National Velvet"* was memorable and his *"Killer McCoy"* boxing pro portrayal was a box-office winner.

Mickey started his acting career by literally crawling on the stage when he was one year old. His parents, Joe Yule and Nell Carter, were vaudeville players at the time of Joe Yule, Jr.'s, birth on September 23, 1922. While his parents were singing a romantic duet on stage, Mickey crawled away from the watchful eyes of stagehands, and made his bow by smiling at the audience. Before he was two he joined his parents in their routine.

In order to comply with New York laws, Mickey was given a special work permit by Governor Alfred E. Smith. Before he was five he was touring the eastern vaudeville circuits with his own partner.

At five he made his motion picture debut, playing a midget in *"Not To Be Trusted."*

At the time his mother brought him to Hollywood, Larry Darmour started producing a series of short film comedies based on Fountain Fox's tough little cartoon character, Mickey (himself) McGuire. A dark-haired, tough looking kid was sought.

Mickey's mother darkened his yellow hair, which angered the youngster. A long wait for the interview didn't help his disposition. When he met Darmour, his belligerent attitude made the cartoon character seem mild. Mickey got the part and played it for six years, assuming the name of the character at the same time.

He outgrew the role at 12, took the name of Mickey Rooney, and went on the road again. In 1935, as a result of his portrayal in *"Hideout"* Rooney was signed to a contract by MGM.

In 1939 he received a special award from the Academy of Motion Picture Arts and Science for his characterizations in *"Boy's Town"* and the memorable Hardy Family pictures. In the same year a nation-wide poll of newspaper readers established him as "king" of the movies with Bette Davis as queen.

Two musicals, *"Girl Crazy"* and *"Thousands Cheer,"* offered Rooney in lighter roles in 1943.

Mickey was educated largely in studio schools and by private tutors. He also attended Dayton Heights and Vine Street Grammar Schools in Hollywood, and the Pacific Military Academy. Besides being able to play every instrument in an orchestra, he is a composer of popular songs and also has written a symphony.

He once was Southern California Junior Boys tennis champion and now plays exhibitions with net greats of the stature of Donald Budge. He once had a kid football team and now is one of Hollywood's best golfers and swimmers.

On June 14, 1944, he was inducted in the Army at Fort MacArthur, California. Shortly afterwards he was on his way overseas, where he was assigned to the famous Jeep shows touring 150,000 miles in Europe and playing to more than 2 million G.I.'s often right next to the front line.

Rooney is a song-writer of note and has had many songs published. In addition, Mickey has written three screenplays which he plans to use for his independent productions. One is *"Buckaroo"* a western. Another is *"Falling Star,"* the story of his own life. The third is a comedy.

"The Big Wheel" brings together again Mickey Rooney and Spring Byington, his first screen mother.

Film fans with a keen memory for such things may recall the last time the pair emoted as mother and son. It was back in 1937, and the occasion was in the very first of the Andy Hardy series.

No doubt this will bring forth a flood of mail from insistent theatre-goers who will tell us that this little story is all wrong and that Fay Holden, a redoubtable actress herself, was head of the Hardy brood through thick and thin.

Granting that Miss Holden proved her mettle more than once in the endless series of scrapes and escapades into which Andy Hardy got, and from which he needed innumerable helping hands to keep him going, the facts will not be denied.

A careful check of the records shows for posterity that it was really Spring Byington who played the role of the Mother Hardy in *"A Family Affair,"* the first of the long series. This was back in 1937, and Mickey Rooney and Andy Hardy were to become fixtures on the American scene.

Although the instant success of the picture brought on immediate demand for more of the same, the movie fates had already ordained that Miss Byington had to yield her motherhood of the Hardy brood for that of the Jones family at another film studio. It was an iron-bound contract which broke up the maternal relationship of Mickey Rooney and Spring Byington. And which started that of Mickey and Fay Holden.

Anyway, here it is a dozen years later, and *"The Big Wheel"* has brought the long lost son and mother back together again.

Mrs. Mike

WITH

DICK POWELL

EVELYN KEYES

*A love story
fresh as a May morning
against a background of
wilderness splendor.*







ON SECOND THOUGHT, MISS O'FALLON...
I'LL FIX SUPPER MYSELF!



A FEW DAYS LATER...

KIND OF EARLY FOR
YOU TO BE AROUND
ISN'T IT MIKE?

WELL, I THOUGHT
I MIGHT SAY
HELLO TO
MISS O'FALLON!

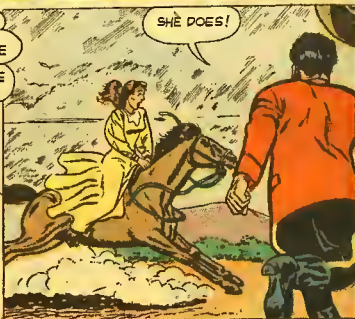


LAST TIME I SAW HER, SHE SAID
SHE WAS GOING TO HAVE ONE
OF THE HANDS SADDLE UP A HORSE
FOR HER!

DOES SHE RIDE LIKE
SHE COOKS OR...



SHE DOES!



WHY DID YOU
STOP ME?

YOU'D BETTER GET
OFF BEFORE YOU FALL
OFF. WHERE WERE
YOU GOING?



JUST FOR
A RIDE?

IF YOU'RE GOING TO
RIDE A MAN'S SADDLE,
MISS O'FALLON, YOU'LL
DO WELL TO WEAR
MAN'S PANTS!





DAYS LATER...

I HEREBY AWARD YOU A MEDAL FOR COURAGE ABOVE AND BEYOND THE LINE OF DUTY IN TEACHING KATHY O'FAULD TO RIDE A HORSE!

THIS IS A HONOR I SHALL ALWAYS TREASURE!



WHY ARE YOU TAKING IT OFF? WHY DON'T YOU WEAR IT?

I'M AFRAID IT'S AGAINST THE UNIFORM REGULATIONS FOR THE FORCE!



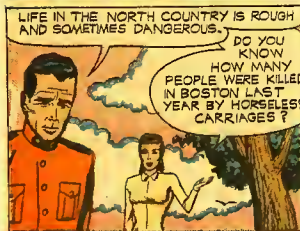
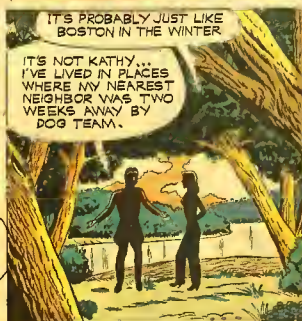
THE FORCE IS FULL OF REGULATIONS. I HEARD A MOUNTIE HAD TO BE IN THE... IN THE FORCE FOR FIVE YEARS BEFORE HE COULD GET MARRIED, DOES HE MIKE?

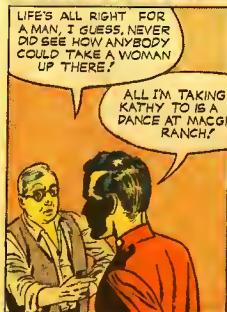
THAT IS THE REGULATION KATHY...



WELL, I THINK IT'S TERRIBLY UNFAIR! HOW LONG HAVE YOU BEEN IN THE FORCE MIKE?

ABOUT...ABOUT SIX AND A HALF YEARS...





YOU'RE THE MOST BEAUTIFUL GIRL I'VE EVER SEEN. I'M GOING BACK TO THE YUKON WHERE I GOT ME A REAL GOLDMINE. WILL YOU COME WITH ME, HUH, WILL YOU?



LOOK, MISSY. I GOT MONEY TO MELT, IT'S ALL YOURS IF YOU'LL SAY THE WORD, WILL YOU MAR...

NO, NO NO I WON'T!



SEVEN OF THEM! I KEPT TRACK SEVEN PROPOSALS... AND MOST OF THEM MARRIAGE!

MAYBE YOU SHOULD HAVE ACCEPTED ONE OF THEM!



DIDN'T YOU HAVE A GOOD TIME?

WE HAVE A STRANGE CUSTOM UP HERE... A MAN USUALLY GETS TO DANCE WITH THE GIRL HE BRINGS!



WHY, SERGEANT MIKE, IS THAT WHAT SPOILED YOUR EVENING? DID YOU REALLY WANT TO DANCE WITH ME?

ONLY BECAUSE IT'S THE CUSTOM...

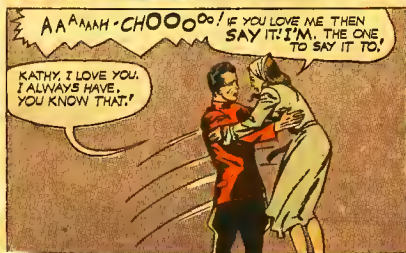


WHAT'S THE CUSTOM UP HERE... WHEN IT RAINS? HA/HA! HA!

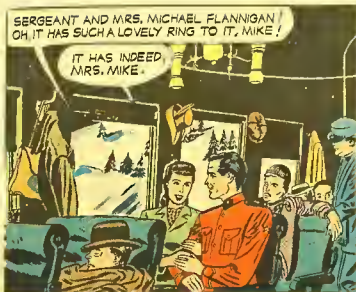










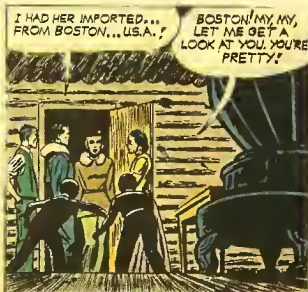






MRS. MIKE /

NOW WHERE DID
YOU EVER FIND
SOMETHING LIKE THIS
SERGEANT MIKE ?



I HAD HER IMPORTED...
FROM BOSTON... U.S.A.!

BOSTON! MY, MY,
LET ME GET A
LOOK AT YOU. YOU'RE
PRETTY!



THIS IS THE BEDROOM...IT'S YOURS AND SGT. MIKE'S!

IT...IT'S
VERY NICE!



EARLY NEXT MORNING...

THANKS FOR YOUR
HOSPITALITY, FRED. WE'LL
SEE YOU NEXT TIME
THROUGH.

GOD BLESS YOU
...BOTH OF YOU!



FINALLY, AFTER WEARY DAYS OF TRAVEL THAT TAX EVERY FIBER OF KATHY'S BEING...

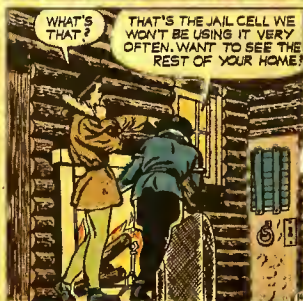
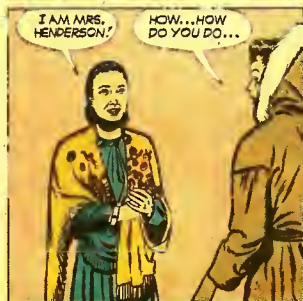
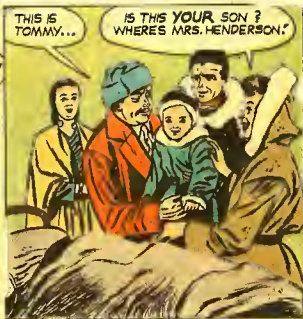
OUR HOME.
KATHY, HEND
HOPE /

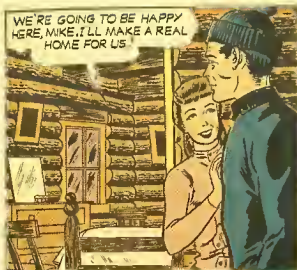
WHERE,
MIKE?
WHERE?



GLAD TO SEE YOU
AGAIN, SERGEANT
SO, THIS IS MRS
MIKE

THIS IS MR.
HENDERSON
KATHY...

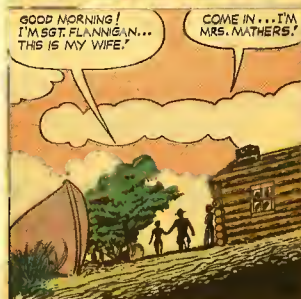
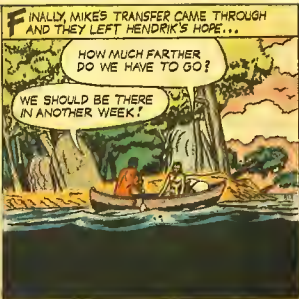






IF YOU LOVE ME YOU'LL GET ME OUT OF HERE...YOU'LL GET ME TO EDMONTON OR CALGARY.



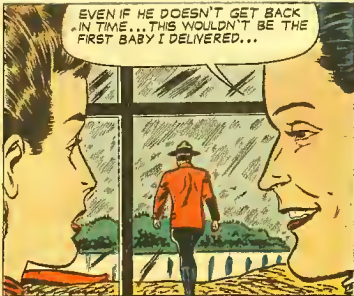


NOTHING'S WRONG... SHE'S GOING TO HAVE A BABY.

I SEE... YOU WANT A DOCTOR FOR THAT... ALL RIGHT SGT. YOU CAN LEAVE HER WITH ME!



EVEN IF HE DOESN'T GET BACK IN TIME... THIS WOULDN'T BE THE FIRST BABY I DELIVERED...



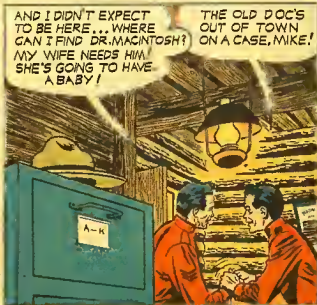
LATE THAT NIGHT A WEARY MIKE REACHES FORT MANETTE...

MIKE!
I DIDN'T EXPECT YOU 'TIL TOMORROW!



AND I DIDN'T EXPECT TO BE HERE... WHERE CAN I FIND DR. MACINTOSH? MY WIFE NEEDS HIM. SHE'S GOING TO HAVE A BABY!

THE OLD DOC'S OUT OF TOWN ON A CASE, MIKE!



WE COULDN'T GET HIM BACK HERE BEFORE TOMORROW.

THAT'LL BE TOO LATE, NED!

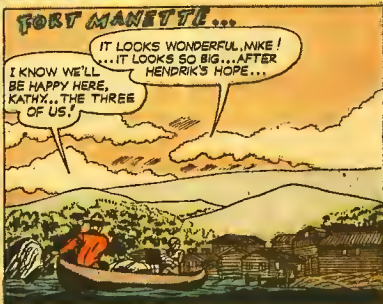


... PUSHING BACK TO MRS. MATHER'S MIKE FINDS...

MIKE...

KATHY... KATHY DARLIN... MY WONDERFUL, BEAUTIFUL KATHY!





KATHY, THIS IS NED CAMERON
AND DOCTOR MAC INTOSH.

I'M GLAD YOU'RE
GOING TO BE WITH
US, KATHY.



PLEASED TO MEET YOU,
MRS. FLANNIGAN. THIS IS
PIERRE CHARPENTIER.

SARAH'S
BOY.

PLEASED TO
MEET YOU,
MRS. FLANNIGAN!



SHE'S A FINE LOOKING BABY,
KATHY! SORRY I COULDN'T
BE THERE WHEN YOU NEED-
-ED ME!

WE DIDN'T MISS
YOU AT ALL, MAC.
WE FOUND A
BETTER DOCTOR!



WHY, IT LOOKS ALL
FIXED UP!!

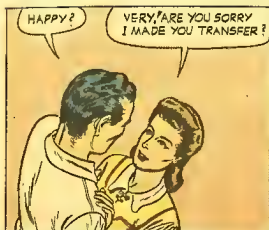
IT IS!



WHO DID
IT?

I HAVEN'T THE
FAINTEST IDEA. WELL
MARY, IT LOOKS LIKE
I'LL HAVE TO CARRY
YOU OVER THE
THRESHOLD
MYSELF!

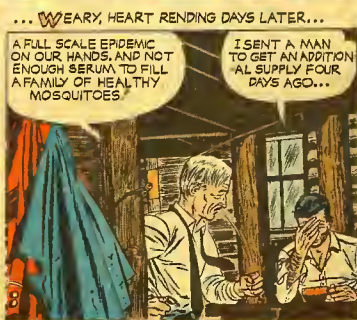
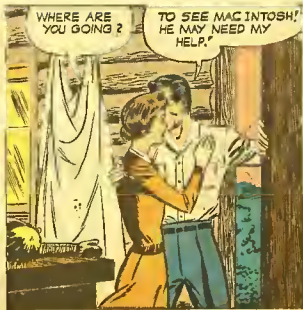
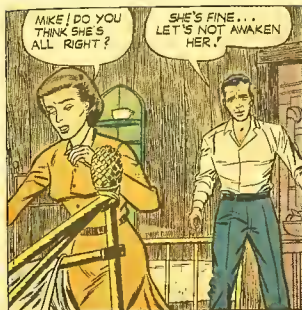




WEEKS LATER FORT MANETTE CELEBRATES THE TWENTY FIFTH ANNIVERSARY OF IT'S FOUNDING.









KATHY !!!

I'LL PUT HER
IN HER CRIB.



WE'RE TRAPPED MIKE! WITH
THIS TERRIBLE THING CLOSING
IN ON US...

A NEW SUPPLY
OF SERUM SHOULD
ARRIVE ANY TIME
NOW WHEN IT DOES,
WE'LL HAVE THINGS
UNDER CONTROL!

DAYS LATER...

THE WHITE SHEET!
DIPHTHERIA... KATHY... THE
BABY... **MAC! MAC!!!**



I'M SORRY, KATHY.....
SO SORRY.....

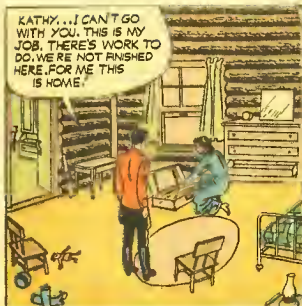


NO!

OH, NO... SHE
CAN'T BE...
DEAD...







Jerry COLONNA

JERRY COLONNA, CAPITOL RECORDS RECORDING-STAR AND FAMED COMEDIAN OF RADIO, STAGE AND SCREEN, GIVES AN EXCLUSIVE INTERVIEW TO YOUR MOVIE LOVE REPORTER WITH HEAD SPINNING RESULTS....



BACK STAGE AT THE ROXY THEATRE, NEW YORK CITY...

HI, JERRY, HOW ABOUT THAT STORY YOU PROMISSED ME? MAYBE YOU CAN TELL ME SOMETHING ABOUT YOUR BACKGROUND?

ALL RIGHT, MY BOY. I'LL START WITH MY EARLY DAYS IN SCHOOL.



FINE, JERRY, I'M ALL SET.

WELL, I WAS ALWAYS AT THE HEAD OF MY CLASS - STANDING IN THE CORNER. IN FACT, I WAS THE ONLY BOY IN SCHOOL WITH A RECTANGULAR BODY AND A TRIANGULAR HEAD.



IT WAS THERE I WAS LAUNCHED ON MY VOCAL CAREER...

JERRY, I'M READY TO TEST YOUR VOICE FOR THE GLEE CLUB. LET ME HEAR YOU SING MIDDLE C.

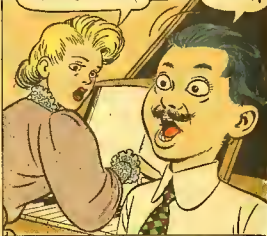
YES, TEACHER. MI-MI-MI...



MOMENTS LATER...

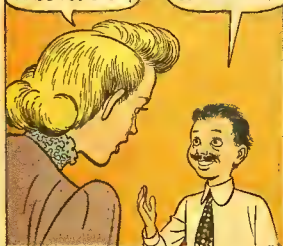
MY GOODNESS, JERRY, WE'RE PAST THE SECOND OCTAVE! SHALL I GO ON?

MI!!!!!!!



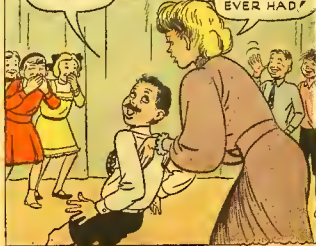
THIS IS INCREDIBLE! JERRY, YOU PASSED C OVER HIGH C! WHAT MADE YOU STOP?

SORRY, TEACHER, MY TONSILS BLACKED OUT!



NO, TEACHER, PLEASE. CAN'T I SIT WITH THE BOYS? I CAN SING LOW, TOO...

I'M SORRY, GERARD, YOU ARE THE BEST SOPRANO IN THIS CLASS I'VE EVER HAD!



OF COURSE, NOW THAT I'M GROWN UP I REALIZE WHAT A MISTAKE I MADE. WONDER WHAT EVER HAPPENED TO ALL THOSE CUTE LITTLE GIRLS WITH THE CUTE LITTLE CURLS?

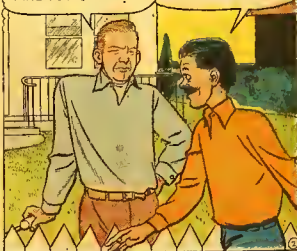
AT LEAST IT STARTED YOU ON THE ROAD TO FAME AND FORTUNE. HOW ABOUT SOME MATERIAL ON YOUR MUSICAL BACKGROUND? WHEN DID YOU START PLAYING TROMBONE?

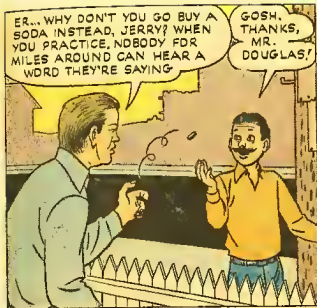


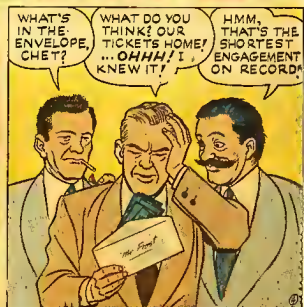
WHEN I QUIT PLAYING DRUMS...

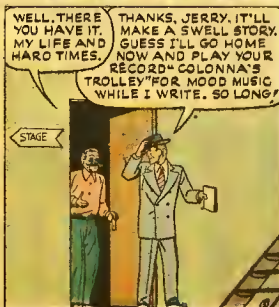
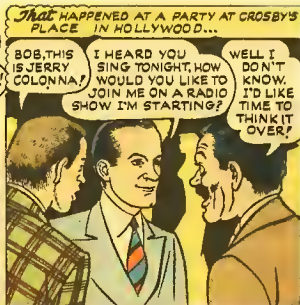
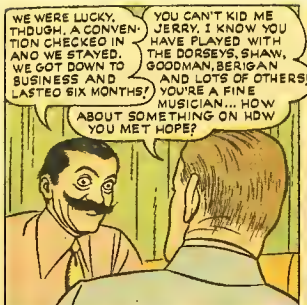
HI, JERRY, WHERE ARE YOU GOING?

HOME TO PRACTICE ON THE DRUMS.





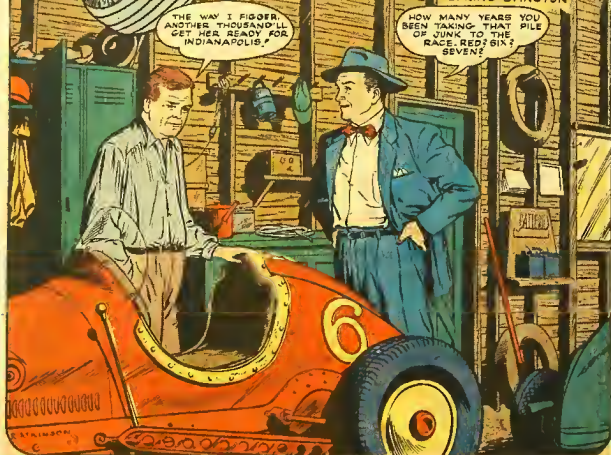


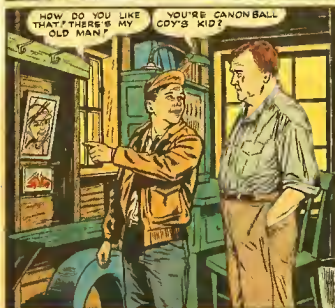


The BIG WHEEL

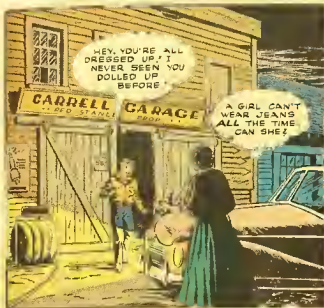
MICKY ROONEY ..

THOMAS MITCHELL
MARY HATCHER
SPRING BYINGTON





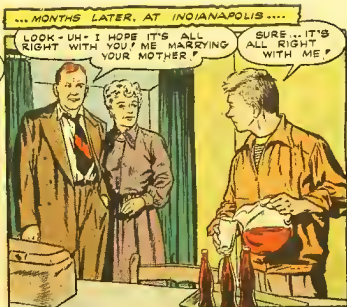


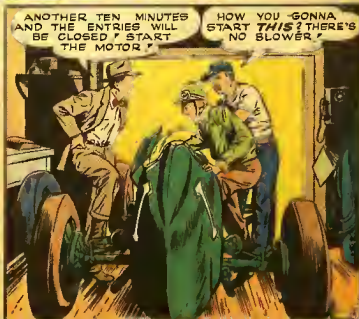
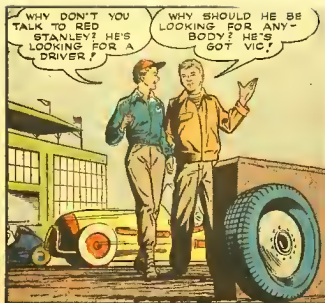


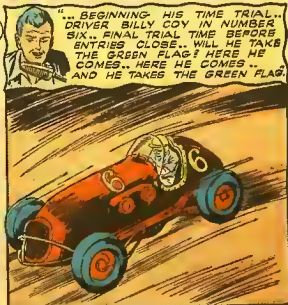












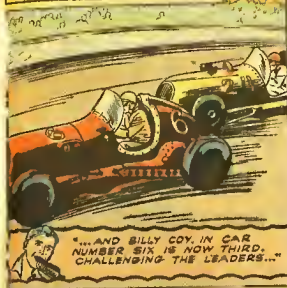
THE BIG EVENT...



"...AND THE GREAT HUMAN INTEREST OF THIS YEAR'S RACE...THE SECOND GENERATION OF A FAMOUS INDIANAPOLIS NAME...AT THE WHEEL OF NUMBER SIX, BILLY COY, WHOSE FATHER DIED AT THE NORTH TURN OF THIS RACE TRACK..."

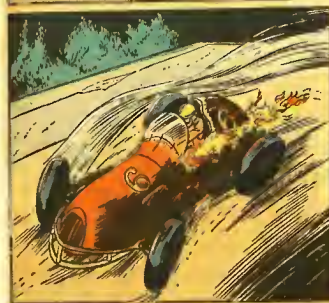
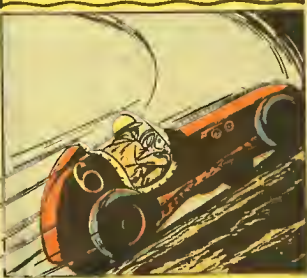


ANXIOUS MOMENTS LATER...



"...AND BILLY COY, IN CAR
NUMBER SIX IS NOW THIRD.
CHALLENGING THE LEADERS..."

... AT THE TREACHEROUS NORTH TURN.
BILLY COY IS IN THE LEAD...



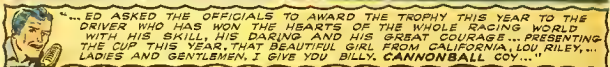
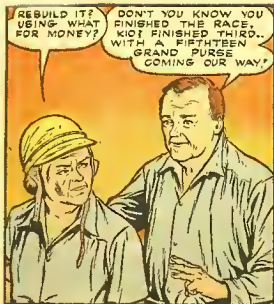
HE'S ON
FIRE! MAKE HIM
STOP!
ON FIRE!

STOP THE CAR!
MAKE HIM STOP.
SOMEBODY!



I BLEW IT! I HAD THE
RACE WON AND I THREW
IT AWAY!

WE'LL REBUILD
THE CAR AND TRY
AGAIN
NEXT
YEAR!



FAMOUS FUNNIES PATTERNS

Send an additional twenty-five cents for your copy of the Spring and Summer FASHION, our complete pattern magazine. Free pattern printed inside the book.

Patterns 25 cents each



1928
11-18

1928—Youthful charm for the teen-age sewer—a fascinating two-piecer with pretty neckline, gay button trim. Sizes 11, 12, 13, 14, 16 and 18. Size 12, top three quarter sleeve, 2 yards of 35 or 39-inch; skirt, 2½ yards.



8313
14-46

8534—The ever-popular yoked style that combines two fabrics so effectively. Tie the belt softly in front. Sizes 11, 12, 13, 14, 16 and 18. Size 12, 4½ yards of 39-inch; yoke, ½ yard.



8534
11-18

8313—Neatly tailored—flattering to every figure—the wearable shirtwaist frock that's so comfortable. Sizes 14, 16, 18, 20, 40, 42, 44 and 46. Size 16, 4½ yards of 39-inch.

"THE BIRTH OF MRS. MIKE"



ON Oct. 15, 1947, three men sat in an air-conditioned office at the Nas-sour Studios on Sunset Blvd. in Hollywood and scribbled their names at the end of a long and complicated document liberally sprinkled with

"where as's" and "parties of the first and second parts."

The men were Sam Bischoff, Richard Ewing Powell (the signature proclaimed) and Edward Gross. They had just created Regal Films, Inc., an organization dedicated to the epic task of pleasing 50 million arm chair experts on just how "Mrs. Mike" should be brought to the screen. Bischoff would be executive producer; Dick Powell would star as Sgt. Michael Flannigan; and Gross would serve as producer.

And their 50 million critics were the people who had read and loved the book by Benedict and Nancy Freedman, the largest readership of any book brought to the screen since David O. Selznick filmed "Gone With The Wind."

Fifty million of course is an estimated figure based on sales and printings of this warm, human story of a Boston girl who married a Royal Northwest Mounted Policeman and went with him to make her life in the frozen Northwest Territory of Canada in 1905. The book sold more than 1,150,000 copies in its first year including selections by the Literary Guild of 750,000 copies; condensations were carried by the Reader's Digest and the New York Post; King Features syndicated a cartoon strip with narrative in serialization; 1,000,000 copies were issued by Bantam for popular price sales; another 1,000,000 in special edition for the armed services, with both of the latter now bringing out still another edition. Added to this, "Mrs. Mike" has been translated into 17 languages.

Even Mrs. Michael Flannigan, now a gracious, gray-haired woman just into her sixties whose Boston accent of long ago has been replaced by traces of a Scotch burr, and who now lives in Vancouver, soon began to discover that most of these readers had very definite ideas about who should play the major roles and with what nuances of characterization. Her mail box bulged with suggestions from almost the day the announcement reached the press that the book would be adapted for the screen.

Later, when Mrs. Mike (as she is still affectionately called today) visited the set during production, she confessed to having a few pre-conceived ideas herself.

"You see I knew all these people so well," she explained after she had met the screen counterparts, "it took a moment of adjustment to become accustomed to them being someone else."

There were a few minor things she saw that day that were not quite right. The "store-bought" easy chair in a replica of one of her rough wilderness homes—"Why Mike made all the chairs we had." The bed in the same cabin—"We had a much better mattress—feathers. So high I had to jump to get on it."

But on the whole—"It makes one lonely, very lonely," she said, "to look back in memory."

Dick Powell as Sgt. Mike, was very satisfying to the real Mrs. Mike. He is a big man, an even six feet tall, although not quite so tall, she says, as her husband was. "He is a good man. I feel it," Mrs. Mike said of Dick, "and my husband was a good man." Her husband could also sing—"the most beautiful voice I have ever heard," Mrs. Mike recalls.

Evelyn Keyes as Mrs. Mike met with the original Mrs. Mike's hearty approval. "So little and so cute," she welcomed her. "I was slender as she. I never weighed over 105 in those days. But I was never that pretty."

"Oh yes you were," her cousin who accompanied her to the set hold her. "You were every bit as pretty as she is only your hair was darker."

The film, "Mrs. Mike," went before the cameras on May 2, 1949 with Louis King directing. Joseph Biroc, A.S.C., was in charge of photography; Paul Weatherwax, film editing; Arthur Lonergan, art director; Elois Jenssen, costume design; Lee Zavits, special effects. Ben Hersh was in overall charge as general production manager.

Since the combined and distilled essence of the imaginings of the 50 million readers of the story could not possibly be assembled for text for the screen adaptation, Regal Films did the next best thing. They conducted extensive research in advance on the period and locale—some 5,480 man hours of research labor—and signed the finest technical advisers for every phase of the production.

H. Bruce Caruthers, a former active member of the Northwest Mounted Police, and now the official representative of the Canadian force in Hollywood, was the authority for every detail that concerns the Mounties. Sherman Saunders, foremost square dance caller on the Pacific Coast, was brought in to mastermind barn dance scenes. Frank Rolphes, an executive of the Hudson Bay Company in Edmonton, was responsible for trading post detail. Dr. Richard Gordon furnished technical advice for the tooth-pulling sequences. A prominent Los Angeles surgeon, who prefers to be unnamed for ethical reasons, supervised the amputation sequence. A third doctor, nameless for the same reason, authority on the history of the treatment of diphtheria, advised on the epidemic sequence. Mrs. Iron Eyes Cody,

saw that the Indian patio was authentic; Mrs. Geraldine O'Connor, expert on Indian bead work, checked all beaded items used and taught Indian actors how to bead for scenes in the film. Joe Phelps instructed Evelyn Keyes in the nuances of baking bread. Mrs. Carrie Hoffman, an elderly woman expatriot of Canada's Northwest, who diapered her own 11 children in the years from about the turn of the century through the period of the film, serves as an authority for the cars and costuming of infants in the picture.

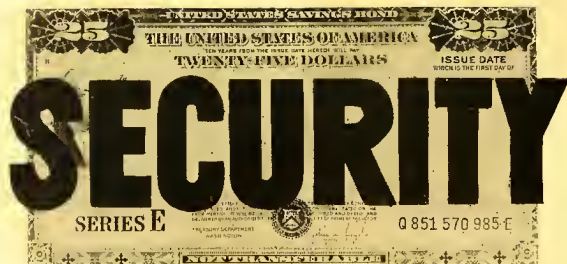
In addition to the extensive reproductions of outdoor settings inside sound stages, six location jaunts were made to widely separated areas for proper settings. Action was filmed in the Yellow Knife Territory of Northwest Northern Alberta;

on the Rogue River in Oregon; at the famous winter resort, Sun Valley, Idaho; in Agoura, Calif., scenic double for Edmonton, Canada, county; and at Big Bear Lake in California's Sierra Madres.

While Sun Valley furnished its own sets and set dressing—snow—for the icy wintertime scene filmed there, set construction at the Big Bear location was on a city-planning scale.

Fort Manette, Dick Powell and Evelyn Keyes' second home in the film, made up of 15 dwellings, church, Mounted Police post and cemetery, designed by Art Director Arthur Lonergan, was constructed in Hollywood. Each piece in every building was then blue-printed and numbered, trucked to the mountain country, and re-assembled, an operation requiring a month's work.

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